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No. 224.]

[AUGUST, 1906.]

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CORRESPONDENT writes us, calling attention to the forgetfulness of some tune writers of the fact that hymn tunes are intended for congregational singing, and composers should therefore write them with that end in view. As an illustration of what he complains of, he mentions Barnby's tune "Golden Chain" to "We come unto our fathers' God," where the first five chords are precisely the same. He says: "I recently had to play this tune on an American organ for a congregation of about 800 persons—almost all men. At the first verse I found that when I had got to the sixth chord, the congregation were at the fourth. Had there been a change of notes at the third or fourth chord, the singers would have heard where the organ was and come on accordingly." There is certainly something in our correspondent's complaint. It is very difficult for an organist to clearly mark the time if the first few chords are exactly the same. Such tunes as "Emmaus"—where the first three treble notes are the same—are also sometimes troublesome to begin steadily, though the change of harmony to each note helps somewhat. Composers should bear in mind the exact purpose for which tunes are intended.

♦♦♦♦

Why are some organists so afraid to use much organ in their accompaniments to congregational singing? We recently attended a church which was crowded with a singing congregation. There is a splendid instrument, but hardly ever, during the whole service, was more of the organ used than the softest stops. In one well-known hymn we could hear nothing

of the organ at all till the end of the verse, when we found the organist had been playing the melody on the Vox Humana, with a very soft Swell accompaniment. Such passages as "He hath showed strength with His arm: He hath scattered the proud in the imagination of their hearts; He hath put down the mighty from their seat" were "tooted" out on a flute stop! We certainly do not advocate a loud organ throughout, but the occasional use of even "full organ" in appropriate passages is inspiring and telling.

♦♦♦♦

Apparently to the mind of some players, the full organ is only to be used in voluntaries: anything will do to accompany congregational singing. It would seem as if the aim was to silence the people. This is a great mistake. Organists should encourage the congregation to sing in hymns and chants, and our experience has been that a fair amount of organ tone will, as a rule, induce and help the people to sing. They need inspiration and support, and it is in the power of an organist to supply those needs.

♦♦♦♦

Summer holidays are at hand. This means that church choirs during August are very "thin." But at seaside resorts and other places of attraction at this time of the year, choirs ought to be fuller than ever, if visiting choir members would only offer their services. We are sure their assistance would be heartily welcomed, to fill the vacancies occasioned by the regular members being away on holiday. For this reason the singing at watering-places ought not to be criticised too severely at this time of the year, for in many churches it is difficult to get a choir of any sort, owing to

absentees and the pressure of work during "the season."

♦♦♦♦

A few Sunday afternoons ago, sitting on the side of one of the Scotch Lochs, the sound of singing reached our ears. We found it came from a warship, and the 350 sailors were singing "At even ere the sun was set," accom-

panied by a small brass band. The sound travelled clearly over the calm water, and very excellent singing it was. The tone was good, and though the *tempo* was rather fast, there was no dragging, and the whole crew seemed to sing as one man. Rarely have we heard better singing by a congregation composed entirely of men.

Passing Notes.



READER of the JOURNAL, writing me about Handel's plagiarisms, referred to in last month's issue, makes the curious suggestion that Handel would probably have acknowledged his "borrowings" if there had been any ready means of doing so. "He might, of course, have made his acknowledgments in foot-notes to his scores," says my correspondent, "but this would have looked odd, and so, no other method being available, he had perforce to let his borrowings stand without acknowledgment." The idea is too far-fetched to be discussed seriously. I don't believe that Handel thought for a moment of avowing his indebtedness to other composers. But my correspondent's theory suggests the question, Why shouldn't composers have something resembling the quotation marks of writers? If I take a passage from Grove's Dictionary (say) I mark it with the usual "quotes." If a composer wants (and he *may* want) to incorporate a phrase or two from some notable work of a brother composer, why should he, too, not have his "quotes"? I have a hazy notion that somebody suggested something of the kind a year or two back. Any way, it is worth thinking about in these lazy days when most of us are "off the chain" for the time being.

Notwithstanding all the latter-day enthusiasm for Wagner, it is doubtful if ever a finer compliment was paid to his art than that paid recently by a young English student, George Buchanan Scott-Coward threw himself in front of a Brighton train at Clapham Junction, and was killed. He had been studying at the University of Friburg, and he came to London because his death at Friburg would be "a great nuisance" to his parents. To these latter he left a letter addressed, saying that his object in coming to London was expressly to kill himself. "I delayed doing so longer than I meant to," he added, "for the sake of hearing Wagner's 'Flying Dutchman.'" See Paris and die is the alleged ambition of the pretentious American. Hear Wagner once more and die, was the ambition of Mr. Scott-Coward. "For scarcely for a righteous man will one die; yet peradventure for a good man some would even dare to die." Thus the Apostle Paul. To Mr. Scott-Coward, Wagner was clearly the "good man." Peace to Mr. Scott-Coward's ashes!

A friend and I were discussing this curious case on the steamer bound for Antwerp. "I suspect," said he, "that there was something like what is usually called insanity with the poor fellow who wanted to hear Wagner before 'taking arms' against himself." It may be so; but I am one of those who, in direct conflict with the stereotyped verdict of coroners' juries, believe that suicide is sometimes committed in a perfectly sane frame of mind. Sanity is really a relative term. Very few people are perfectly sane: we are all "mad" upon one point or another. According to Max Nordau and many more, all geniuses at least are certainly mad. This is, of course, because they are overdeveloped in certain directions and undeveloped in others. Still, it is worth noting that very few great composers have shown any traces of insanity, as we generally understand the term. Schumann, in fact, is the one exception, although Tschaiakonsky was as near going mad as possible.

The future of music-teaching is becoming a subject of some anxiety to the profession. The ranks of the teachers are getting more and more overcrowded, and it seems likely that ere long these ranks will have to be thinned in a somewhat drastic manner, not only by exclusion of the incompetent, but—if that could be done—by strictly limiting the supply of the really qualified. To dabble about music is so fascinating, and to the stern point where the real hard work begins often so pleasant, that the attraction is irresistible to those who fancy themselves endowed with the necessary qualifications, and who shrink from the monotony of an apparently less exciting career. Alas! they do not know, these misguided individuals, until too late, what a hard, exacting means of livelihood they have chosen. The musician's lot is assuredly not a happy one. No one may, in these days, rise to even a respectable position as a teacher of music unless possessed not only of special talent, but also of such a spirit of untiring perseverance as will, each and every day, force him to devote to self-improvement many hours which, in any other calling, would be set free for relaxation and amusement. In addition to that, he must be blessed with such an indifference to criticism as will render him impervious to all rebuffs. He must be a business man as well as an artist; a plodder as well as, to some extent, under the domination of the poetic spirit. Unless a man have all these qualifications—

and others besides—he will be far better to obey the original command to go out and “till the earth and subdue it.” In these summer days at least, that would seem to be an infinitely more delightful occupation than teaching scales and finger exercises to the young and the old “idea.”

I confess to a liking for stories about organ-blowers. It is a good many years now since I had personal dealings with the species, but some still survive, and stories are always cropping up about others. There used to be a blower at St. George's Church, Bloomsbury, who made a goodly pile at the time of the College of Organists' half-yearly examinations, by blowing for the candidates who came to practise their tests previous to the examination. This blower was a blind man, and he was extremely critical. He used frequently to be heard ejaculating to himself as he listened to the candidate

he was blowing for: “He ain't no good; wot's the good of his coming up to be examined?” Or occasionally, when he was officiating for a better player, he might be heart to mutter: “He's all right; he needn't be afraid of nobody.” Wonderful is the self-confidence of the typical organ-blower! An organist friend of my own tells of one of his blowers who had a strong objection to the hymns being sung at the rapid pace which was the fashion at the church where my friend officiated. One day he attempted to argue the matter with his “assistant,” the organist. “Look here, sir,” he said, pointing to a tune in the hymn-book; “this 'ere's a minum, ain't it? Now if you sing the minums so fast, what is to become of the semmy-quivers?” Upon my word, I think a little book might well be devoted to the old organ-blower. Will no one attempt it before it is too late?

J. CUTHBERT HADDEN.

An Amateur Conductor at the Handel Festival.

IF the critics differ never so wisely as to the artistic value of the Handel Festival, there remains much to commend, both as regards the details of organisation, which bring the Festival to so effective a fruition, and the executive abilities of choir and orchestra, which together blend so massively in making Handel's works so attractive.

An opportunity to attend one only of the days was at the writer's disposal, and, judging that more might be gathered on “rehearsal” day, that occasion was chosen. The immense area of the Handel orchestra is always an imposing sight when filled to its utmost capacity by human occupants—young or old—but when the company has been carefully selected from many different districts, each famed for its love of music, the expectation was high. No disappointment was experienced, and the first effect of the volume of sound is not likely soon to fade. The necessities of the situation demanded that only the least-known pieces should be presented, but a few more popular numbers were also included to insure certain effect. Altogether a five hours' programme was gone through, with a short break midway. Two only of the “Messiah” choruses were taken, “For unto us,” with a wonderful restraint in choir and band until the title-names, “Wonderful!” “Counsellor!” etc., were proclaimed with a power quite unexpected in its forceful utterance. The seldom-heard chorus, “But thanks be to God,” was the only other item from the most popular of the master's works.

The selected choruses from “Israel in Egypt” gave some fine contrasts in tone, especially in “He rebuked the Red Sea,” where the piano passages were altogether admirable. The sonorous unison in “He spake the word” was an excellent pattern for male voices, while, of course, the “Hailstone” chorus was, as ever, unique. The gradations in tone were beautifully done, and the precision in “Thy right hand, O Lord” to “hath dashed in pieces” was marked with fine power.

The duet, “The Lord is a man of war,” by Mr. Watkin Mills and Mr. Kennerley Rumford, was a fine example of careful and expressive singing.

The tumultuous joy in “Sing ye to the Lord” was most fittingly rendered by a host of voices—an altogether different effect than that produced by a small choir.

Madame Albani's connection with the Handel Festival dates back to 1877—this being the twelfth occasion on which the ever-popular vocalist has been one of the attractions. Her solos were delivered with as great care as ever, but with hardly the old fire. The reception accorded to the singer was extraordinarily enthusiastic, and the undisguised delight which she expressed was one of the features of the day.

Madame Ada Crossley's beautiful contralto voice was heard for the first time at a Handel Festival, and her artistic rendering of the pieces allotted to her was a most excellent lesson in enunciation and expression, and doubtless was the envy of many an aspiring soloist among the listeners. Mr. Charles Saunders' good nature was taxed to the extent of twice repeating portions of his solo, “The trumpet's loud clangour,” in order to get the band up to the proper rate of speed. It was pleasant to hear the tenor at some length, and an education to note the improvement in the performance when repeated with instructions to the orchestra. “Then round about the starry throne” is often essayed by small choirs, but future performances will be benefited, doubtless, by the memory of the cumulative effect in the closing passages of the chorus.

Madame Albani's “Let the bright seraphim” was a fine effort, in which she was joined by Mr. John Solomon with trumpet obbligato. The “Judas” choruses, taken at the close of the programme, were, if anything, better than the earlier numbers. The choir had been stopped more than once for instruction, and conductor and singers were getting to an excellent understanding. The first chorus, “Mourn, ye afflicted children,” was a fine example of sustained singing, sorrowfully intense. “O Father, whose almighty power” was a more familiar chorus—the fugue a trifle slower than usual, but none the less incisive.

Mr. Radford's able rendering of “I feel the Deity within” and “Arm, arm, ye brave” was well received, and formed a fitting prelude to the choruses

"Lead on," "Disdainful of danger," "Hear us," and "Fall'n is the foe," covering the battle and the victory, all finely sung, with the varying emotions admirably expressed—notably in the *abandon* of "Disdainful of danger." Another excellent solo by Madame Ada Crossley (*recit.* "From Carpharsalama") was much enjoyed, and was followed by "See the conquering hero comes," probably the best all-round piece of the day. The trio was altogether admirable, and the fine force of the final movement full of grandeur. It required very little imagination to fancy oneself in the actual presence of the returning warrior and his conquering army. It was nearing the end of the concert, but a good many thought what a neighbour expressed, that "it is a pity there was not something

wrong, with that, so that it might be sung over again."

The final chorus, "Gird on thy sword" (Saul), was a fitting close to an enjoyable day. Much had been gleaned by way of hints for future performances. The conductor's corrections were generally audible, and the expression attained by the immense choir was something unexpectedly fine. No one need despair of "light and shade" in a small choir, when 4,000 performers can give so good an example of how to accomplish fine effects. As setting the standard for choral excellence the day was of extreme value to many a worker in small corners, and doubtless many choirs will find an indirect benefit from the "points" observed on "Rehearsal Day."

Recital Programmes.

STEVENAGE.—In Wesleyan Church, by Mr. Fred Gostelow, F.R.C.O., A.R.A.M., A.R.C.M. :—

Sonata da Camera, No. 1, in D	Dr. Peace
Intermezzo	Hollins
Air with Variations in A	Haydn-Best
Offertoire in D	Batiste
Chanson d'été	Lemare
Fugue in D major	J. S. Bach
Air Varie	Dudley Buck
March, "La Reine de Saba"	Gounod

GAWTHORPE, Nr. DEWSBURY.—In Bethesda Chapel, by Mr. J. A. Meale, F.R.C.O. :—

Grand Offertoire de Saint Cecilia	Batiste
Prayer on the Ocean	Auguste Weigand
Allegro Pomposo	J. E. West
Introduction and Variations on "Sicilian Mariners"	J. A. Meale
Russian Patrol	David Clegg
Rustic Serenade	J. A. Meale
Toccata and Fugue in D Minor	J. S. Bach
Grand Fantasia, "Storm at Sea"	J. A. Meale
Humoreske	Dvorak
Grand March, "Del Rey di Espana"	Weigand

WESTCLIFF-ON-SEA.—In Cliff Town Congregational Church, by Mr. J. R. Griffiths, Mus. Bac. :—

Toccata and Fugue in D minor	Bach
Berceuse	Lemare
Pilgrims' Chorus (Tannhäuser)	Wagner
La Serenata	Braga
Caprice in B flat	Guilmant
Simple Aveu	Thomè
O Sanctissima	Luv

BURY ST. EDMUNDS.—In the Baptist Church, by Mr. Fred Gostelow, F.R.C.O., A.R.C.M., A.R.A.M. :—

Overture, No. 1 in C	Hollins
Barcarolle	W. S. Bennett
Toccata and Fugue in D Minor	J. S. Bach
"Prayer" and "Cradle Song"	Guilmant
Scherzo Symphonique	Guilmant
Easter Offertoire	Batiste
Romance and F'inale from Suite in F Minor	W. R. Driffl
Melody in F	Rubinstein
March in E flat	Wely

CONSETT.—In Wesleyan Church, by Dr. A. L. Peac^e F.R.C.O. :—

Concerto in E flat major	Bach
Andante with Variations in A major (from a Symphony in D)	Haydn
Prelude and Fugue in E major	Bach
Largo in G	Handel
Minuet and Allegro from the Second Oboe Concerto	Handel
Introduction and Air with Variations, "The Harmonious Blacksmith"	Chipp
Sonata da Camera, No. 1, in D major and minor	Peace
Romance sans Paroles	Lefebure-Wely
Marche Triomphale, "Le Retour de L'Armée"	Lefebure-Wely
Jubilee Overture	Haslinger

DALSTON.—In the Congregational Church, by Mr. Louis F. Goodwin :—

Overture in D	Kinross
Chant sans Paroles	Tschaikowsky
Toccata in G	Dubois
Chanson D'été	Lemare
Prelude and Fugue in C minor	Bach
Canzona	Wolstenholme
Serenade	Moszkowski
Capriccio	Lemaigre
Humoreske	Dvorak
March in E flat	Wely

LITTLETOWN, LANCS.—In Highfield Primitive Methodist Church, by Mr. J. W. Burnley :—

Prelude and Fugue, No. 1 C Minor	Mendelssohn
Andante "Vesper Bells"	Walter Spinney
Air dans le style ancien, "La Cinquantaine"	Gabriel-Marie
Marche Romaine	Gounod
Andante Cantabile in G Major	F. W. Hird
Andante in A flat Major, "Angelic Voices"	Batiste

CRYSTAL PALACE.—The London Sunday School Choir Festival, by Mr. Louis F. Goodwin :—

Grand Chœur in A	Salome
Scherzo in F	Wolstenholme
Toccata and Fugue in D minor	Bach
Intermezzo in B flat	Macbeth
Concert Overture in C	Hollins

Music at Ilford Congregational Church.



HERE are magic letters in Ilford, broadcast and popular in the best sense of the word, viz., I.M.M., and we are told the meaning is Ilford Men's Meeting. The "home" of the I.M.M. is at Ilford Congregational Church, and the main-spring is the popular pastor of the church, Rev. Chas. H. Vine. The Men's Meeting means much—the "Men's" means more in explanation of its usefulness. Each session is crowded, and the interest and enthusiasm are fully maintained right through. Mr. Vine's wide sympathy, excellent qualities as a leader among men, and his ability as a preacher combine to make the regular services as helpful to the general public as the particular meeting is to the men.

We were glad to find on a recent visit that Mr. Vine is in full favour of the ministry of music in the sanctuary, and although one would judge him to be interested from the outside rather than from extensive practical knowledge, his face is turned in the right direction, and the mutual help between pastor and choir are recognised with much appreciation on both sides.

Our visit on the Sunday following the recent Festival of the Nonconformist Church Union was occasioned by the announcement that Mr. Vine would preach a special "musical" sermon in connection with the choir's participation in the event. Mr. Vine happily prepared himself for the event by attending the concerts, and his sermon contained a sympathetic reference to the good work which the Union has been able to accomplish.

The organ is in the hands of Mr. Leonard C. F. Robson, whose excellent playing is a great help in the conduct of the worship. Musical interest is sustained by recitals given at fairly frequent intervals, with other events which keep the choir together. Mr. Robson is ably assisted by Mr. W. J. Walls, a painstaking and successful choir-master, who works hand-in-hand with his co-adjutor in first-class fashion.

The service was similar in form to many

another, the opening collect being No. 65 (Cong. Ch. Hymnal), Hymn 77, Chant 94, with Litany (7), Hymns 221 and 167. The closing Vesper was No. 117. The anthem, however, was a long way *above* the average. Stainer's "I am Alpha and Omega" was the fixture, and right well was it sung. The blend was admirable, the attack excellent, and the general effect showing very careful and able training. The prayer before the sermon struck the visitor as a very appropriate utterance, and it was found to be in regular use. It is here:

PRAYER BEFORE SERMON.

Almighty and Everlasting God, Fountain of all good things and Giver of all, we thank Thee for Thy gift of beauty so variously manifested in the world around us, and more particularly at this time for Thy good gift of music: we humbly beseech Thee to bless to us the music of earth, that it may be to us a preparation for the music of heaven, and that in Thy good time we may pass into Thy glorious and eternal Kingdom, through Jesus Christ our Lord. Amen.

The following extracts from the sermon of the minister of the church (the text being Matt. xxvi. 30) will, we feel sure, be read with interest:

The same night in which our Blessed Lord was betrayed, he observed the Feast of the Passover,

and instituted the Sacrament of the Lord's Supper. It is difficult to picture that "upper room," to imagine the feelings of those gathered there, or to understand their wonder and their sorrow. But our text reminds us of one very suggestive thing. Our Blessed Master did not permit foreboding grief to eliminate the element of praise in the Passover service. In preparation for the future they sang probably the usual hymn, and then, soothed by the music, and cheered by its words, "they went out into the darkness, and to face the danger." What did they sing? This can be identified with a fair amount of certainty. He who kept the Feast, as the Hebrews were in the habit of keeping it, would also sing the hymn which they usually sang—this was Psalm cxviii. It is a great joy to be able in the 20th century to sing the same praises to



MR. LEONARD C. F. ROBSON.

Almighty God that Christ and His Apostles sang. It is a very suggestive testimony to the ministry of music. It is an incentive to make our service of praise as good and devotional as possible.

Many of us were at the great Nonconformist Choir Union Festival at the Crystal Palace yesterday. It was a great treat; and we rejoiced, not only at the flood of holy song which poured forth like a mighty musical river, carrying us beyond the usual cares and irritations of our ordinary life, to a quieter and sweeter state of heart and mind, but at the able and earnest endeavour it undoubtedly was, to aid in the quickening of interest, the increase of efficiency, and the deepening of devotion, in those "who render God service," in this ministry of music. This is neither the time nor place to speak in detail of the work of the Choir Union. For eighteen years it has done splendid service, under wise and able guidance, to help the musical side of our Free Church worship, and has been particularly valuable to our smaller choirs and churches, and not only so, it is a very real attempt to manifest the spirit of unity and brotherhood, so much to be desired in our religious circles to-day. The Union has proved its right to live by living; may it long continue its admirable work.

The ministry of music. It is impossible to properly define music. The sweet mystery eludes capture in any poor net of words. To some of us it is a language, the language of our finest and deepest feelings. Most men have two forms of audible expression. The language of thought expressed in words, and the language of music; now when they sing, both languages are blended, for speech wedded to music is the most soulful form of expression possible to mortals. Thoughts that utterly refuse to be put into words may be incarnate in some lovely piece of music. When that great master of music, Mendelssohn, was asked what the Hebrides resembled, he was greatly perplexed, and said he could not express his thoughts about them in words, but he felt what they were like in music, and so, as you know, he reproduced the rolling of the waves and the wailing of the wind.

Cannot you think of Handel seeing a glorious vision of the Lord of Life, and of His triumphant work, a vision that could not be pictured in plain prose, or in any terms of human speech? Yet you see at least something of that vision when you listen to his glorious oratorio.

Another illustration of what I mean may be seen in Mendelssohn's "Songs without Words." As one listens to these wonderfully beautiful creations, we are bound to admit that in music thoughts find expression which could never be clothed in any word dress. This great gift of music was one of the joys of the Paradise lost through the incoming of sin. So John shows us very clearly that music will be one of the pure joys of the Paradise regained.

The Ministry of Music. Think of its associations, and of the part it has played in human life and history—a vast theme, and one at which I can only hint. I have no time to speak of its inspirations on the battlefield, or on the field of life's struggles, or in the aiding of reforms, or in the

sweet atmosphere of the home; but just for one moment think of its religious associations. No one can read of the dedication of Solomon's Temple without profound interest in observing the careful and complete arrangements made for the service of praise. The result of that service was gloriously unique, for we read: "It came to pass, as the trumpets and singers were as one" (when they reached the full swell and harmony of their notes), to make one sound in praising and thanking the Lord, and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord saying: 'For He is good, for His mercy endureth for ever,' that then the house was filled with a cloud, even the house of the Lord . . . for the glory of the Lord had filled the house of the Lord." What a supreme triumph of music! Think of the Divine descending in the emblems of His visible majesty to hallow the song which mortals were raising to His praise. Think of human music drawing the Deity near, till those who uttered it were enshrined in His glory, the praise of the people ending in the presence of God. That is the highest ministry of music. To bring the Divine near, and to lift the soul above the dust, din, and discord of this lower world.

Then, again, think of the effect of music on the troubled spirit of Saul—"an evil spirit troubled him," and nothing would alleviate his sufferings till he found peace and rest in the ministry of David's harp and voice, and "the evil spirit departed from him." We may describe the scene in the words of James Montgomery, substituting the name of David for that of Jubal:

"David with eager hope beheld the chase
Of strange emotions hurrying o'er his face,
And waked his noblest numbers to control
The tide and tempest of the maniac's soul.
Through many a maze of melody he flew,
They rose like incense, they distilled like dew,
Passed through the sufferer's breast delicious balm,
And soothed remembrance till remorse grew calm."

A very touching testimony is that of Beethoven, who once wrote: "I have no friend, I must needs live alone by myself; but I know that God is nearer to me in my art than others. I converse with Him without fear; evermore I have acknowledged and understood Him. I am not fearful concerning my music; no evil fate can befall it, and he to whom it is intelligible must be free from the paltriness that others drag about with them."

May we not also think of music as a prophecy, as a finger pointing forward to the great day when by the mercy and grace of God we who have sung His praises here shall join the great white-robed multitude whom no man can number in the Temple not made with hands, whose voice shall be like the sound of many waters as they sing "Allelulah, the Lord God omnipotent reigneth"?

The ministry of music. A very important and practical question arises, How ought we to regard it, in the services of our Free Churches? One thing is quite clear—we have not taken that interest in the matter which its great importance demands; we have not used as we might have used it, to

O PRAISE GOD IN HIS HOLINESS.

Anthem

FOR
Bass Solo, Duet, and Chorus.

BY
J. ALLANSON BENSON.

Psalm CL. P.B.V. "MUSICAL JOURNAL" Office. 22, Paternoster Row, E.C.

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Maestoso. $\text{♩} = 80$.

ORGAN.

The musical score is written for organ and vocal parts (Bass Solo, Duet, and Chorus). It is in 4/4 time, marked 'Maestoso' with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The organ part is written on a grand staff (treble and bass clefs). The vocal parts are written on four staves, each with a treble clef. The lyrics are: 'O praise God, praise God in His ho-li-ness, praise Him in the fir-ma-ment of His power, praise Him in the'. The score includes dynamic markings such as 'mf' and 'f', and a '20.8ves' marking. The organ part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts enter with the lyrics and are supported by the organ.

fir - ma - ment of His power. Praise Him in His no - ble acts
 fir - ma - ment of His power. Praise Him in His no - ble acts
 fir - ma - ment of His power. Praise Him in His
 fir - ma - ment of His power. Sw. Praise Him in His

Praise Him ac - cord - ing to His ex - cel - lent
 Praise Him ac - cord - ing to His ex - cel - lent
 no ble acts, Praise Him ac - cord - ing to His ex - cel - lent
 no ble acts, Praise Him ac - cord - ing to His ex - cel - lent
 Gt. *f*

great - ness. praise Him ac - cord - ing to His ex - cel - lent greatness.
 great - ness. praise Him ac - cord - ing to His ex - cel - lent greatness.
 great - ness. praise Him ac - cord - ing to His ex - cel - lent greatness.
 great - ness. praise Him ac - cord - ing to His ex - cel - lent greatness.

BASS SOLO.
Largo. $\text{♩} = 56$.

Praise Him in the sound of the trum - pet. Sw. Reeds.

Sw. Gt. Tpt.

Ed.

Praise Him up - on the lute and

Sw. (Reeds in.)

Man.

harp. Praise Him in the sound of the trum - pet Reeds.

Sw. Gt.

Ed. 8ves

Praise Him up - on the lute and harp.

Sw.

fir-ma-ment of His power. Praise Him in His no-ble acts
 fir-ma-ment of His power. Praise Him in His no-ble acts
 fir-ma-ment of His power. Praise Him in His
 fir-ma-ment of His power. Praise Him in His

Sw.

Praise Him ac-cord-ing to His ex-cel-lent
 Praise Him ac-cord-ing to His ex-cel-lent
 no-ble acts, Praise Him ac-cord-ing to His ex-cel-lent
 no-ble acts, Praise Him ac-cord-ing to His ex-cel-lent

Gt.

great-ness. praise Him ac-cord-ing to His ex-cel-lent greatness.
 great-ness. praise Him ac-cord-ing to His ex-cel-lent greatness.
 great-ness. praise Him ac-cord-ing to His ex-cel-lent greatness.
 great-ness. praise Him ac-cord-ing to His ex-cel-lent greatness.

BASS SOLO.
Largo. $\text{♩} = 56$.

Praise Him in the sound of the trum - pet. Sw. Reeds.

Sw. Gt. Tpt.

Red.

Praise Him up - on the lute and

Sw. (Reeds in.)

Man.

harp. Praise Him in the sound of the trum - pet Reeds.

Sw. Gt.

Red. 8ves

Praise Him up - on the lute and harp.

Sw.

DUET SOPRANO & CONTRALTO.

Andante con moto. ♩ = 84.

Praise Him in the cym - bals, the cym - bals and dan - ces.

Praise Him in the cym - bals, the cym - bals and dan - ces.

The first system of the musical score. It features a Soprano part (top staff) and a Contralto part (middle staff) with lyrics. The piano accompaniment is shown in grand staff notation (bottom two staves). The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The tempo is marked 'Andante con moto' with a quarter note equal to 84 beats per minute.

Praise Him up - on..... the strings and pipe. Praise Him in the

Praise Him up - on..... the strings and pipe. Praise Him in the

The second system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are split across the Soprano and Contralto parts.

cym - bals, the cym - bals and dan - ces. Praise Him up -

cym - bals, the cym - bals and dan - ces. Praise Him up -

The third system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are split across the Soprano and Contralto parts.

on..... the strings and pipe.

on..... the strings and pipe. Praise Him on the well tun - ed

The fourth system of the musical score. It concludes the vocal lines and piano accompaniment. The lyrics are split across the Soprano and Contralto parts.

Praise Him on the loud, the
well tun-ed cym - bals.

loud..... cym - bals, Praise Him on the cym - bals, the
Praise Him on the cym - bals, the

cym - bals and dan - ces. Praise Him on the strings.....
cym - bals and dan - ces. Praise Him on the strings.....

..... the strings and pipe..... the strings and pipe.
..... the strings and pipe..... the strings and pipe.

Flute.

colla voce.


CHORUS.
Allegro. $\text{♩} = 104$.

Let ev - 'ry thing that hath breath praise..... the Lord; praise

ev - 'ry thing that hath breath praise..... the Lord..... praise the

Let ev - 'ry thing that hath breath praise.....
Lord, praise..... the Lord praise..... the Lord.....
Lord, praise..... the Lord praise..... the Lord praise

The musical score is written for a chorus, featuring vocal and piano parts. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 104 beats per minute. The score is divided into four systems, each with four staves. The first two staves of each system are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The lyrics are: 'Let ev - 'ry thing that hath breath praise..... the Lord; praise'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter with a half-note 'Let' followed by a melodic line. The score includes various musical notations such as notes, rests, beams, and slurs, as well as dynamic markings like 'f' (forte) and 'p' (piano).



..... the Lord, praise..... the

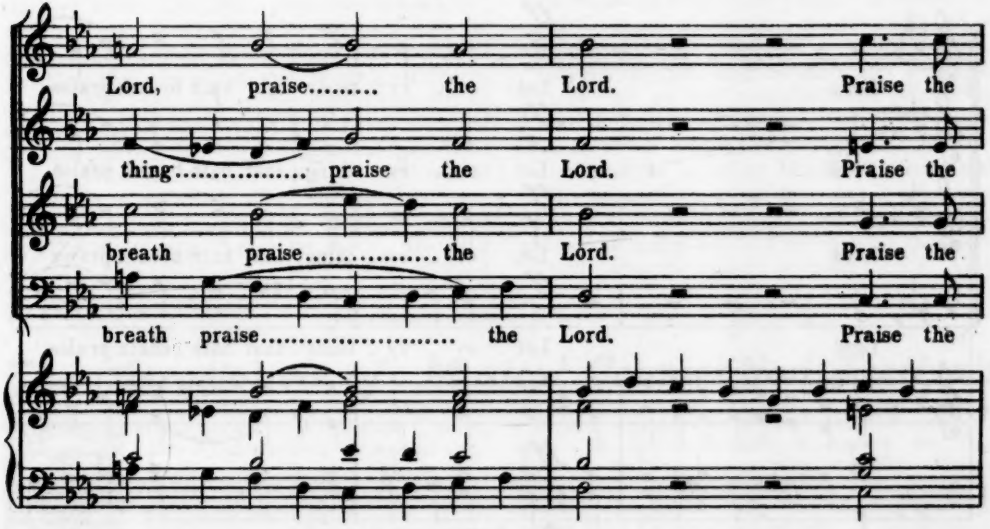
Praise..... the Lord, Let ev - - - - - ry

..... the Lord, Let ev - 'ry thing that hath

Let ev - 'ry thing that hath

And.

This system contains four staves. The top three are vocal staves with lyrics. The bottom is a piano accompaniment. The lyrics are: '..... the Lord, praise..... the', 'Praise..... the Lord, Let ev - - - - - ry', '..... the Lord, Let ev - 'ry thing that hath', and 'Let ev - 'ry thing that hath'. The system ends with the instruction 'And.'.



Lord, praise..... the Lord. Praise the

thing..... praise the Lord. Praise the

breath praise..... the Lord. Praise the

breath praise..... the Lord. Praise the

This system contains four staves. The top three are vocal staves with lyrics. The bottom is a piano accompaniment. The lyrics are: 'Lord, praise..... the Lord. Praise the', 'thing..... praise the Lord. Praise the', 'breath praise..... the Lord. Praise the', and 'breath praise..... the Lord. Praise the'.



Lord, praise the Lord, praise the

Lord, praise the Lord, praise the

Lord, praise the Lord, praise the

Lord, praise the Lord, praise the

This system contains four staves. The top three are vocal staves with lyrics. The bottom is a piano accompaniment. The lyrics are: 'Lord, praise the Lord, praise the', 'Lord, praise the Lord, praise the', 'Lord, praise the Lord, praise the', and 'Lord, praise the Lord, praise the'.

Lord let ev - 'ry thing that hath breath praise..... the

Lord let ev - 'ry thing that hath breath praise the

Lord let ev - 'ry thing that hath breath praise..... the

Lord let ev - 'ry thing that hath breath praise the

Lord. Let ev - 'ry - thing that hath breath praise

Lord. Let ev - 'ry - thing that hath breath praise

Lord. Let ev - 'ry - thing that hath breath praise

Lord. Let ev - 'ry - thing that hath breath praise

ff

..... the Lord Praise..... the Lord Praise the Lord Praise the Lord.

..... the Lord Praise the Lord Praise the Lord Praise the Lord.

..... the Lord Praise the Lord Praise the Lord Praise the Lord.

..... the Lord Praise the Lord Praise the Lord Praise the Lord.

rall.

loco.

enrich our worship and to aid our devotions. The service of praise should ever be regarded as a vital part of our worship. It was certainly so in the Temple worship, and at the service to which our text refers, and will be in the heaven, for which it aids in preparing us. For the best type of congregational singing, beyond question a choir is necessary, but the prime function of a choir must be, not to sing for the people, but to lead, strengthen, and develop their praises. A choir may well render in almost every service some music to which the congregation listen, something to prepare heart and mind for the following parts of the service, or to repeat in the most beautiful way possible some "exceedingly great and precious promise" of the old Book, or as a dedication of the best possible art to the Almighty God. All this, however, must be done with the definite aim of aiding devotion, and not as any kind of performance. The great question for ministers and the teachers of the Church's music must always be: How can the devotional and spiritual life of the congregation be best strengthened and enriched? Anything that does not do this is not good church music. The choir should ever regard this gift of song as a talent from God, to be used for Him and for His people. Let the members cultivate their powers to the best of their ability, let them regard their work as a Divine calling; let them sing, not because they have been asked to do so, or because they like the exercise of their art, but for His sake who came to bring Harmony out of Discord. Read

Christ who is the theme of heaven's highest praise; let His grace cleanse, direct, and inspire you, and your work will become an increasing joy.

It is to be deplored that often our congregations do not take the interest they ought in the musical part of the service, and do not give very much encouragement to those responsible for it. Much more might be done—by care and thought in the singing of the words of some of our hymns. They convey reverend and beautiful teaching often not thought of at all in the act of singing. Then again, how many people sing without expression; they utterly ignore the carefully prepared aids in the margin of the hymn-book, the general effect is to be deplored. It would also be a great advantage if all who could do so would provide themselves with music books.

Let me plead for an uplift, as far as our service of worship is concerned. Our churches are not only places in which we preach; in addition they ought to be House of Prayer and Temples of Praise. We are in danger of thinking far too little of our worship, as such.

"When they had sung an hymn they went out." So may we "go out" to-night, better prepared for all of darkness, difficulty, or danger before us because of our worship in this place. "Go out" with Christ, to be led by His Spirit till we come to His house above, where they sing in robes made white, "Thou art worthy, O Lord, to receive glory and honour and power." Then shall we know more perfectly what the ministry of music means. Amen.

The Association of Musical Competition Festivals.



THE Association of Musical Competition Festivals held its second Conference at Messrs. Broadwood's Rooms on June 27th. Miss Wakefield is co-secretary with Dr. W. G. McNaught, and her wide experience in organising the well-known Cumberland Festival is of great service to the Association. Over fifty centres are affiliated, and much good work is being accomplished in many parts of the country.

Miss Mary Egerton was president of the day's proceedings, and the morning session was devoted to the necessary business of election of officers, etc., and the consideration of music for competitions, "Old Music" being introduced by Mr. J. Fuller Maitland, and "Modern Music" by Hon. Everard Feilding (Brigg), with subsequent discussion.

At the afternoon session Mrs. T. A. Argles (a sister of Miss Wakefield) gave a very informing paper on the organisation of the competitions. The speaker urged the importance of a combination of village choirs, and the good results arising therefrom, and also expressed the strong view that an entrance fee by the choir led to a more definite appreciation of the benefits received by taking part. Energetic enthusiasm was much to be desired, especially on the part of the teacher, whose personal touch should make the weekly practice a season of real pleasure, and from which no weather, how-

ever bad, would hinder the attendance of each member. In the subsequent discussion the Hon. Everard Feilding advised that specially composed works should be sought for which would be suitable for competition purposes, *i.e.*, for individual rather than for combined choirs. A suggestion to form a committee to further the project was adopted. Other speakers' "points" were against cash prizes, and in favour of shields as awards; also to exchange designs for certificates, or adoption of published pictures in lieu of printed cards. Mr. Graham (Stratford Festival) would have all the organisations work together, in order to avoid overlapping. Other delegates dealing with school competitions had special suggestions; one speaker had managed to get the instruction accepted as an "extra" by the local education committee. Regarding a sight test, it was suggested that four or more in each choir be compelled to undertake a sight test—a plan which had worked well.

The consideration of "Choir Training" formed the chief attraction, and the subject was ably introduced by Dr. Percy Buck (Norwich). Confessing to having undertaken to judge after having only once competed, Dr. Buck quickly proved his position by his excellent method of presenting some very practical points. Personal study and hard work were necessary in all competitors, but even with patience added, not all was accomplished. Marks under headings (sometimes to a prepared schedule previously announced to the choirs) did

not always reveal the best choir, although they might attain the highest number of marks. Many choirs "overlaid" the expression marks, and the meaning of the composer was thus obscured. Much value was placed in "general effect." "Refinement" was another difficulty in country contests where mill-hands often competed with other choirs, of higher social status, and with greater natural advantages. In a certain instance such a choir would almost certainly have secured the award on the grounds of general excellence, but their singing, although good in quality, revealed a lack of adequate rehearsal, and the prize went to the mill-hands. The conductor of the "ladies" choir thanked the judge after the award, and stated his difficulty in getting his singers to work.

Mr. John James (Hanley) gave some excellent guidance in the training of choirs—his work in the Potteries being adequately described by Dr. McNaught in a short introductory speech. Mr. James commended the madrigal as the test piece—that style of composition giving more indications of the choir's real ability than any other. Important to a degree were the words—doggerel should not be admitted. The principal basis of a successful choir was a sufficient number of good voices that will blend. Soloists are not suitable for choir work. Select fresh young voices to mix with older singers, but not too many, as a preponderance of young singers give thin tone. Notation, time, and rhythm should be mastered before attempting expression. Wrong impressions were created by seeking to overcome difficulties by taking four beats for two, or eight for four, and it would be found easier to teach complicated rhythm than to eradicate error. All parts should be rehearsed singly, and all unaccompanied pieces should be taken without the piano. Complicated chords should be taken while the choir listen. No *vibrato* voice should find a place, and no more tone than is good should be heard in either *forte* or *piano* passages. Words should not be anticipated. A good singer sings softly, breathes fully, controls tone to the end of the piece, sings words intelligibly, and mates words and music as intended by composer and poet. In order to truly portray the tonal picture it was found helpful to cultivate quick changes of expression. Facial expression often determined the inner mind, and a "live" conductor would study the changing faces, in order to see if the mental effect was what he desired. Much good had resulted from the practice of dividing the choir into two sections (each "part" divided), the listeners criticising the singers, who afterwards changed places. It was found that both companies exhibited more signs of nervousness under the friendly ordeal than in any actual competition. The observation and declaration of each others' faults was of distinct benefit. Mr. James' final words were golden. Use only the best music—inspiring, ennobling, and with a lofty aim. Apart from desire of success, sing as true artistes, and never regard any excellence as the final goal.

Mr. Walter Nesbitt, the talented conductor of the Manchester Orpheus Glee Society, gave a most interesting talk on male-voice music, and described some of his methods in choir training. After mentioning that several popular glees now heard from mixed choirs were originally written for male choirs, Mr. Nesbitt had some hearty commendation of competitions in developing thoroughness and a spirit of emulation, which even defeat could not lessen. Mr. Nesbitt's hints for "choir building" were founded upon experience, and were conse-

quently of a practical nature. So long as good tone was produced, large numbers in a choir were not essential. Each singer should be tested before admission. Poor readers were a danger, especially in competition work, where nervousness was to be feared. Each choir should have a reserve of voices, and for a contest only the best selected. Inner parts are too often regarded as a "haven of rest," but all parts should be equal in good qualities. Some help had been found in assigning definite positions at rehearsal, so as to save confusion and solidify the choir at competition—voices could then be "placed" to best advantage. Rehearsals should always be interesting, with an "at home" feeling pervading. Music should be the choirmaster's only care—the business committee should develop that side of the choir. "Socials" should be held with fair frequency. Quartets should be avoided, as they tend to prominence in united singing. Voice production should be cultivated, and this without too many technical terms. Too often mechanical perfection was attained at the cost of artistic treatment—this should be guarded against and avoided. A diagram showing the duration of the beat was useful in the cure of "snipping" the notes. *Pianissimo* singing should be under control, and the mastery of the voice thus obtained would help to produce a full, rich and resonant *forte* with due sense of proportion. Every rehearsal should have a fixed passage from *piano* to *forte*. Regarding the words (most important feature) it would help to read them aloud, so that the most elevated rendering in the musical clothes should be assured. Difficult passages should be marked out for special treatment. Tone should be developed to ensure limpid rather than exaggerated singing, which should be avoided. Directions should be suggestive rather than definite. The daub of expression given in response to a *sforzando* mark was painful, and could be cured by careful treatment. Prominent voices should not be admitted—they ruin the *tout ensemble*. A choir cannot rise above its conductor, who must continually absorb knowledge. "Light and shade" were not always a final test in appreciating the work of a choir.

Dr. McNaught spoke in defence of employment of figures in contest adjudications, but figures were after all only refined words and slaves, not masters. In introducing the next speaker, Dr. Henry Coward, Dr. McNaught mentioned that he had suggested the subject of "Rhythm" as likely to be helpful to the Conference. The difference between front rank players like Paderewski and the numerous pianists who failed to reach his standard often laid in rhythm—the missing link of accent here and there which made the composition throb with life. Misplaced rhythm was bad, but properly treated it was the salt which flavoured the music. To secure good results avoid monotony, and develop the emotional. Dynamic faults were too common, but care and thought would produce good effects—the difference between the coldness of an architect's plans, and the life and colour of a Turner picture.

Dr. Coward regretted that time was so short, but he managed to pack a lot of information into his allotted period, and with example and precept contributed not a little to the usefulness of the gathering. Music consisted of pulses (strong, weak, etc.)—pulses plus accent constituted rhythm. Phrases of pulses were made characteristic by accents which help the memory. In organ playing the tone was produced as it were in strata, and while the organ was great, the violin would pro-

duce tone more thrilling, and the greatest of all instruments, the human voice, would attain nearest to perfection. Examples of rhythm in speech were given, and an "unbearable" specimen of unaccented utterance was sufficiently convincing before it had proceeded far.

Specific instances of varied accents were given, as in "Why do the nations." Singers should study the sort of accent suited to the phrase under rehearsal. Syncopated notes should be sung firmly.

The sense of the words should be the final arbiter in studying rhythm, the contemplation and study of which would always interest and instruct, while at the same time mark definite steps in general improvement.

In the ensuing discussion Dr. H. Walford Davies and others took part, and everyone expressed their thanks to the various speakers for their contributions to the informing character of the afternoon's deliberations.

The Formation of Choral Societies.



THE extension of music to the general public will come about more through the social disposition of mankind than it will because of individual training. Singing classes and choral societies are the best means at hand for reaching the public. These two propositions, from which no one can reasonably dissent, permit a word on the general subject of choral societies which may be a help in the cause of good music.

Private singing lessons make the soloists, and no artist can become worthy the patronage of the public until he has had a thorough course in voice culture, song rendition, stage deportment and other things which go to make the individuality of the singer. Teachers of the individual expand with pride over their achievements with pupils and in that forget that they are doing little for the public. Teachers in schools in which notation and rudimentary musical education is given have fallen into another error in thinking that they are teaching singing. For general instruction they do the public more good than does the teacher of the individual, but neither class does more than very limited work.

Were this otherwise, the music taught in the public schools would in one generation leaven the entire population. We know only too well that the whole loaf is not leavened. Is there a place and a plan for getting at the public? Yes, through the adult singing class and choral society.

Musicians may realise and should feel that they can best work for their own aggrandisement and for the good of music through organisation. Use such as exist and create what are needed which do not exist. Churches are becoming more and more every year great educational institutions. In large cities the "Institutional Church" is establishing a standard which all other churches are, to a great extent, copying. In them music is being made an implement for getting to the public. Musicians should work in them and through them for the good of music. They are already organised, and it is an easy matter to put singing-classes into them. How such are to be carried on is for the teachers to decide and arrange. Probably the best plan is the teaching of rudiments of music, leading up to part-song, chorus, glee and anthem singing. On such music, which is healthful and good, the public should be fed. Every church—not merely every town—should have such a class as that. If the church nearest you, musician, does not possess one,

it is well for you to see about it. You will gain personal good, too, before you have gone far into the work. It may be a little outside your work and it may be a little below your plane of action, according to your idea; but if you are truly in earnest, as really called to your work as is the pastor to his work, you will be ready to labour on any plane of usefulness to which you may be called.

A mistake has been made by many leaders in the selection of music and in the plan of study for classes. In some places there are many educated in music sufficiently to make the study of cantatas and oratorios profitable, but it must not be supposed that musical education is so general that such classes can be formed everywhere. Attempts to introduce such music when the students are not prepared for it have caused the disbanding of many choral societies. The music has been too difficult and the singers became physically tired at every rehearsal. Had the work for such a class been arranged on different lines at first, the early end, so often suffered, would not have come. The singers might have been trained and educated up to the ability to study and sing the beautiful classical choral works. In all classes cultivation of the voice should be introduced and systematically followed. At every session there should be short lectures, or talks, on the various things in voice culture which can be given in classes. To be sure, the teacher cannot attend to the individuals who compose the class. He can, however, give general instruction, and this should cover the subjects of breathing, tone emission, and articulation. Detail work in each of these departments might be used but general instruction should be. In breathing, the class should be told that breath should be inhaled deeply and generously, and demonstration should be made by the teacher. The class should be trained in such practice simultaneously. At first this will provoke laughter, apparently. Some will burst out into laughing, but I am convinced that this is from a physiological reason rather than because of amusement. Some of the singers have not been accustomed to breathe well, and the organs of respiration are weak. When a deep breath is taken—or when two or three directed inhalations are made—the respiratory organs are convulsive and they give way. This creates the desire to laugh and results in a giggle quite generally participated in. If passed off pleasantly by the teacher, another attempt may be made and with better result. After a few trials on successive even-

ings the weak lungs become strong enough to perform the work. Deep breathing is too valuable, as a voice producer, to be ignored by any choir-trainer or choral society director. When voices have become tired during a long rehearsal a few minutes of breathing exercise will remove tension from throats and permit a continuance of the rehearsal with comfort.

Exercise in tone-emission can be had by sustaining sound for several seconds on the various notes of the scale, and all the vowels can be used. How often the tone made by a choir or chorus is harsh and disagreeable! It can be overcome by proper exercises in voice culture study. The teacher should set the example by always employing his own voice well, and should be especially careful in showing for practice how tone should be made. A living example is worth more than hours of lecture. In this is a very good reason why the choral society director should be a vocal teacher. He must be a musician too, but a musician who is only a pianist or an organist is a very poor director of choral societies.

Articulation is a large field in which the instructor can work. It is one often neglected. What little is done is often of limited value because the important thing, enunciation of consonants, is imperfectly considered. The instruction consists too often of the direction to speak distinctly and to observe final consonants. That is good so far as it goes, but the singers, without explicit instruction in the formation of the consonants, cannot comply. The more they try the worse they fail. The result of effort is stiffness of muscle, giving hard quality of tone, indistinct utterance and unpleasant facial expression. All this can be removed even if the instruction is given to a whole choir. Such is the just due of the members.

All choral classes should be taught to read music. The nervous struggle to sing difficult music is what wears out the singers. It is not singing it but futile attempts at reading it which make singers nervous. Learning to read is not a hard matter if it is properly taught. There are a few things which form the basis of reading which if acquired and understood give the singer the foundation from which rapid reading will develop. A half-hour at each of the first dozen rehearsals will be time enough to put into this study, and in that time the foundation for good reading can be laid. The subsequent practice on music for public rendition will ensure good and correct reading.

For a long time the writer wondered why conductors did not attend to this branch, which to him seems essential. He found that many directors believed that teaching reading was too small a matter for them to attend to. While he believed this to be a wrong position for a conductor to take (a position which would be analogous to having an architect object to putting a good stone foundation under his building because he enjoyed the turning of tower dormers or distributing steel beams) he sympathised with that feeling. Later opinion is not flattering to his fellow-musicians, for he has now decided that comparatively few conductors really know how

to teach reading. Certainly a man ought not to try to teach what he does not understand, but he should learn how to do it or abandon the position of director. The class should be taught to read, or the end of the choral society in most places is not far off. It is of little use to form a society at all if a few readers must drag along a large number of non-readers. But the choral class is the best, if not the only, means of educating the general adult public in music. It can be kept in good form if it realises that it is learning something all the time. The suggestions about study given above give the hint to directors, and to persons competent to become such, how they can keep in healthful existence goodly bodies of singers. When the singers can properly use their voices and can read music, study can be advanced along the line of good part-song, glee and chorus singing and eventually reach the oratorios. Perhaps at all times, or certainly in the first half of each season, a junior chorus, which shall study the rudiments of music and of voice culture, must be maintained. Two classes entail much work upon a director, but musicians as a rule do not object to hard work.

Only an exceedingly small percentage of the whole people know anything about music. A teacher who is working for the spread of a loved art is earnest in bringing every means in his power to bear on the public to raise their appreciation of good music. The choral society is the best means and that is why it should be used. A true picture of the lack of education in the simplest musical compositions would be so dismal that the majority of readers would turn from it in dismay if not in disgust. Therefore the picture shall not be shown. Another thought is that the public would not understand that it is a picture of itself. The musician who is broad would recognise it, but he knows about it already. Without calling it more to his attention let the remark be repeated, that it is his duty to use such means as he can to change the situation. Great changes will not be made quickly nor will they be perceived all over the land at the same time. Musicians may use their whole lives to the good end, and if they have made, at the close, ever so little impression, they have not lived in vain. In one of the monasteries of Italy is an altar of ivory upon which a monk spent his lifetime. He began it when he was sixteen years of age and it was finished only a few years before he died, which was when he was over seventy. He did not hold his whole life too great to give to one thing which would make more beautiful the church he loved and which would add to the spiritual good of worshipping congregations, knowing, too, that his work would last for all time. Is it too much for the musician to give an evening or two each week for a term of fifteen or twenty years that he may instruct his generation (and through that, coming generations) in what is so truly soul elevating as is music? The private instruction to individuals is all right, but the public instruction is greater. Encourage the gathering of the people to be taught that they may entertain, educate and elevate their fellows.

Thinking Sound.



O acquire the habit of thinking musical sounds, as one does letters and words, is not a difficult task; in fact, to one who undertakes it seriously there is no difficulty greater than that of learning to read literature. The usual method of tuition which teaches the pupil to regard this, that or the other note as identical with certain positions on his instrument, is not one best calculated to make him an efficient and intelligent reader. He never attains to independence in musical thought, but must ever refer to his instrument before he can form a fairly accurate conception of the musical story that lies silent on the page before him. I have known many professional musicians who, beyond the capacity to grasp the rhythmic outline of a composition, could form only the vaguest kind of an idea of what it, as a whole, would sound like. The rise and fall of notes conveyed to them the idea of a corresponding rise and fall of pitch, but that was all. To think of those undulations in their tonal relation one to the other, or to the key-note; to trace the motive through its evolutions to the accomplishment of its destiny in the final cadence was utterly beyond their capacity. And yet, as a child may learn to read the alphabet, to form letters into words, and from thence to

sentences, and so on, just so may the music student learn to combine and use the notes before him.

Strange as it may appear, the study of reading music may be carried on mentally. By this I mean the relations of sounds may be thought out without reference to any system of notation. For instance, while I think of a melody, my mind traces its flow, and all the paraphernalia of the staff and notation appear as the melody passes away into time. I realise the clef, time and key signatures, bar lines, rhythmic divisions, and in a moment I transfer the thought to paper. This effort of thought may appear more difficult than that involved in recalling, and afterwards transcribing, a stanza, but in reality it is not so. People in general are accustomed to the transference of their ordinary thoughts to paper and by constant practice the labour of transmittal from brain to paper is minimised so greatly as to appear almost automatic in performance. Whatever of laborious effort appears in the process of writing music is the result of want of practice and not that the same is really or intrinsically more difficult than the former or demands any greater mental or manual effort. The mind is here master and directs the operations of the hand; and both gain facility from the practice which comes of thinking music.

The Cultivation of the Voice.



VERY one may not be blessed by nature with a pleasant voice; but almost every one can by endeavour attain something like it—the inspiration, the respiration, the modulation, the pitch. Some may be condemned even in the cradle by the tones which make you wish to put your hands to your ears; but a vast number, if taken in time, can be made, to say the very least, not unpleasant, if not exactly delightful. It needs early training and constant care to bring about the metamorphosis. From the beginning the child should be allowed to produce no rancorous tones, to indulge in no thick enunciation, to utter no slovenly slur of sound; the elders should soften their own voices when within the child's hearing, if at no other time; should open their own most flute-like stop, and should speak with slow gentleness and a precision not precise enough for affectation, but quite enough so for thorough distinctness and accuracy, and for every sound to be given its full value. A servant of rude tones should never be allowed about a child, nor any one else of a disagreeable habit of voice. Even the nightingales and canaries are taught by another bird of perfect throat; and if the bird learns thus by naturally taking the sound it hears, the child will do the same. A child once attuned by the

hearing and neighbourhood of sweet voices to take an agreeable pitch, and while the tone-producing organs are still flexible, can be corrected in any deviation from purity and unpleasantness, till the deviation becomes all but impossible. This certainly is not achieved by a simple effort; it is to be done only by unremitting observation and unceasing correction. A harsh tone should be modified upon the spot, a coarse cry abandoned, a sharp tone softened; modulations should be taught, giving the speaker a gamut on which to play and prevent monotony, for we all know how unendurable is either reading or speaking in one dull, unvarying drone. It is often desirable, especially in the case of children who have had throat troubles and recurring catarrhal colds, to have them taught enunciation by a professional elocutionist; that is, the producing and managing of tone.

There is no young voice that cannot be improved by advice and training at the hands of one capable of giving both; this is eminently true during the first dozen years of life; but it is true, also, until close upon the thirtieth year. In the matter of singing voices, baritones have made for themselves tenor voices by slow determination and practice; sopranos have closed a lower and opened a higher register; and if such miraculous work as that has been done with the delicate and difficult singing

voice, surely all that can be required of the speaking voice is possible every day, and all that is required is much less than anything of this sort. Many of the great orators of antiquity are known to have overcome serious defects of speech, either in delivery of the voice, as in Tully's case, or in articulation, as in the case of Demosthenes, and that when they were no longer children.

Nonconformist Church Organs.

STREATHAM HILL GONGREGATIONAL CHURCH.

Built by Norman and Beard, Ltd.

Great Organ. CC to A (58 notes).

Double Diapason	wood-metal	16 ft.	58 pipes.
Open Diapason, large	metal	8 "	58 "
Open Diapason, small	"	8 "	58 "
Hohl Flute	wood	8 "	58 "
Principal	metal	4 "	58 "
Harmonic Flute	"	4 "	58 "
Fifteenth	"	2 "	58 "
Trumpet	"	8 "	58 "

Swell Organ. CC to A (58 notes).

Lieblich Bourdon	wood	16 ft.	58 pipes.
Open Diapason	metal-wood	8 "	58 "
Lieblich Gedact	"	8 "	58 "
Echo Gamba	metal	8 "	58 "
Voix Celeste	"	8 "	46 "
Gemshorn	"	4 "	58 "
Mixture, 3 ranks	"	—	174 "
Horn	"	8 ft.	58 "
Oboe	"	"	58 "
Tremulant	—	—	—

Choir Organ. C.C. to A. (58 notes).

Gamba	metal	8 ft.	58 pipes
Dulciana	"	8 "	58 "
Claribel Flute	wood	8 "	58 "
Flauto Traverso	metal	4 "	58 "
Clarinet	"	8 "	58 "

Pedal Organ. CCC to F. (30 notes)

Open Diapason	wood	16 ft.	30 pipes.
Bourdon	"	16 "	30 "
			Derived from Swell.
Bass flute	"	8 "	30 pipes.
			Partly derived from Bourdon.
Space for Trombone	metal	16 ft.	30 pipes

Couplers.

Swell Octave (Pneumatic)	Swell to Choir	"
Swell to Great	Swell to Pedal (Mechanical)	"
Choir Sub Octave	Great to Pedal	"
Choir to Great	Choir to Pedal	"

Accessories.

- 3 composition pedals to Great and Pedal.
- 3 do. Swell.
- 1 on and off Great to Pedal Coupler.
- Balanced Swell Pedal.
- Tubular-pneumatic action throughout.

LONDON SUNDAY SCHOOL CHOIR.

The following is the report of the adjudicator in the recent choral competition :

No. 1. Kensington Permanent Choir.—"How Sweet": A fair but somewhat tame rendering. More drill required. Basses want strengthening. Good close. Marks, 28. "Moonlight": Slow and dreamy. Sopranos deficient in blending in *forte* passages. Altos too prominent in "tender and sweet." Marks, 29; total, 57.

No. 2. Eastern Divisional Select Choir.—"How Sweet": More life and variety of expression than shown by No. 1. Quality of voice open to improvement. *Pianos* generally too loud, and words with two notes followed by a rest ("bank," "sit," "rest," etc.) not tapered off. Basses good in descending passage at end. Marks, 30. "Strike the Lyre": Smart attack at beginning. *Pianos* again rendered as *mezzo-fortes*. Second movement much too loud, and not dainty enough in style. "Just heard" very nice. Last movement rather ragged in effect. Runs blurred. Marks, 29; total, 59.

No. 3. Willesden District Choir.—"How Sweet": Excellent in quality of voice, blending, phrasing, and light and shade. Expression at end a little exaggerated. Marks, 36. "The Sea hath its Pearls": Good style in all respects, marred only by a little "forcing" in loud passages. Marks, 38; total, 74.

No. 4. Camberwell Choral Society.—"How Sweet": Expression mechanical, and same fault as No. 2 in words "bank," "sit," etc. Blending defective. Marks, 28. "The Long Day closes": A very effective rendering. *Pianissimos* pure, and *fortes* well sustained. Marks, 32; total, 60.

All the choirs retained the pitch in each piece, with the exception of No. 1, who flattened a semitone in "How Sweet."

LEONARD C. VENABLES.

GREAT VOCALISTS' SECRETS FOR PRESERVING THE VOICE.

PATTI.—When she had to sing in opera at night, dined off beef and potatoes and baked apples at about 3.30. After dinner fasted until she sang, only taking, between the acts, homœopathic doses of phosphorous and capsicum.

JEAN DE RESZKE.—Complains of the heat of the theatres behind the scenes. Restricts himself to a diet, and pins his faith to bicycling.

MELBA.—"I can eat anything, talk all day, and my voice is never affected."

MADAME ALBANI.—Only fears indigestible foods—salmon, nuts, and such like. Never touches tea, which hardens the vocal chords. Between the parts of a concert or opera Albani drinks a glass of claret.

MR. SIMS REEVES.—Before singing always sucked a lozenge of glycerine, lemon juice, and gum arabic.

JENNY LIND.—Avoided fatigue of all kinds, and whenever she had to sing partook at intervals of a soup prepared of chicken broth, cream, and barley, which was supposed to be softening to the voice.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Arthur Ware.

METROPOLITAN.

BROMLEY-BY-BOW.—The choir of Park Road Baptist Church, Rushden, gave an excellent concert in Berger Mission Hall on the evening of June 16th. Anthems and part-songs were sung with good effect, and solos were rendered by Mrs. A. Taylor, Mrs. Brightwell, Misses A. Green, A. Knight, C. Groome, and Messrs. T. T. Clarke, Jos. Farey, A. E. West, and M. Stringer. Mr. Jos. Farey conducted, and Mr. Geo. Farey accompanied.

BAYSWATER. Mr. Arthur Berridge, the Secretary of the Nonconformist Choir Union, has been appointed organist and choirmaster at the Baptist Church, Westbourne Grove.

PROVINCIAL.

BURTON-ON-TRENT.—The organ in the Congregational Church has been rebuilt by Mr. Adkins, of Derby, and is now an excellent instrument. The opening recital was given by Mr. F. Attenborough, Mus.Bac., F.R.C.O., Mrs. Nellie Welby, of Leicester, being the vocalist. A recital was given after the evening service on July 6th, by Mr. A. H. Wentfield, Mus.Bac., assisted by Mr. Geo. Bates as vocalist, and Mr. G. G. Warne as violinist.

KING'S LYNN.—On Sunday, June 24th, the anniversary services of the London Road Wesleyan school were held in the Tower Street Church. Rev. Walter Platt, of Ipswich, was the preacher. On the Sunday afternoon there was a "United Scholar's Service," and the gathering represented the three Wesleyan schools of the town. Rev. Walter Platt addressed the scholars, and on the following Monday lectured on "Dr. Parker." There were good congregations. Among the selections rendered by the children, assisted by the Tower Street choir, were Lane Frost's "Suffer little children," and "Shoulder to shoulder," and Challinor's "Sing unto God." Included also were a setting by Gounod to "Little children wake and listen," and Dr. Barrett's "Jesus from Thy throne on high." The programme of song was completed by an addition of several hymns and tunes from the new "Methodist Hymn-book." Some of these were "There were ninety and nine" (Bridge), and "To Thee, O God, we fly" (Sullivan). The Rev. Walter Platt, in the course of an address, paid a very high compliment to the children's singing, and compared it very favourably with much that he had heard at a series of similar festivals. Mrs. G. E. B. Kendrick took the solo on Sunday evening in the Choral March, "Shoulder to shoulder."

LEICESTER.—"Choir Festival" was celebrated at Aylestone Road Wesleyan Church on July 1st. In the afternoon a successful performance of Gaul's "Holy City" was given, with Misses Welby, Edith Coltman, and Messrs. S. B. Wright and Reginald Porter as soloists. Mr. J. R. Orgill conducted, and Miss Clara Spencer presided at the organ. Miss Ada Bailey and Mr. J. C. Smith were the soloists at the morning and evening services respectively.

SUNDERLAND.—On Sundays, July 1st and 8th, the Sunday-school anniversary and flower services were held at Roker Congregational Church. The special hymns sung were Selection K (MUSICAL

JOURNAL). The anthem was Norman Churchill's "I will magnify Thee," soloist, Mr. E. B. Frail. The singing was enjoyed by everyone, and the choirmaster, Mr. E. B. Frail, is to be congratulated on the gratifying result. The collections, which realised £17 18s., were the greatest for about twenty-one years.

WEST HARTLEPOOL.—The jubilee of Tower Street Congregational Church is being celebrated just now with much rejoicing. It was on April 24th, 1855, that the foundation-stone of the church was laid by the late Rev. Thomas Binney, D.D., the opening ceremony being performed on July 15th, 1856, by the Rev. Eustace Conder, M.A., D.D., of Leeds. In October, 1902, 207 members were transferred to St. George's Church, York Road, leaving fifty at Tower Street. That number has increased in three and a half years, under the ministry of the Rev. J. G. Binney, to 152. On July 15th special services were held in Tower Street to celebrate the jubilee. The preacher at the morning and evening services was the Rev. Ebenezer Rees, of Sunderland. At the morning service the choir rendered the anthem, "Lift up your heads, O ye gates" (Hopkins), the anthem at the evening service being "Sweet is Thy mercy, Lord" (Barnby), Miss Thomas taking the solo very finely. There was a special musical service in the afternoon, arranged by Mr. J. E. Leah, A.R.C.O. (organist and choirmaster of St. George's Congregational Church), Mr. A. Warr (choirmaster Tower Street Congregational Church), and Mr. H. Hunter (organist at Tower Street), who, by the way, has been organist of this church for over thirty years. The combined choirs of Tower Street and St. George's undertook the service, and rendered three special anthems—Garrett's "Jubilate Deo," Maunder's "Praise the Lord, O Jerusalem," and "I will sing of the mercies of the Lord" (Booth). There was a most capable chorus, with an excellent volume of tone and a grand blend of voices. They deserve all praise for the way they acquitted themselves. Mrs. F. Garbutt was responsible for the beautiful solo in the anthem "Praise the Lord," her rendering of which was very good. Mr. J. W. Turnbull sang with great taste and effect, "If with all your hearts" (Mendelssohn), and Gounod's "O Divine Redeemer." Mr. J. E. Leah, A.R.C.O., was the organist, and his accompaniments were very tasteful. He also contributed three organ solos—each piece was executed with much taste and skill. Though heavily handicapped owing to the organ being only a two-manual instrument, Mr. Leah displayed great talent, and brought out the best points of the instrument.

WIDNES. A new organ costing £500, towards which Mr. A. Carnegie has contributed £200, was opened in the Milton Congregational Church on June 21st. The pastor of the church (Rev. J. Pedlar) presided over the opening and dedication ceremony, assisted by the Rev. J. Young, of Warrington. After the actual opening ceremony, which was performed by Mrs. Hodgkinson, the choir and congregation sang the Te Deum. This was followed by a sermon by the Rev. R. H. Sewell, B.A., of Liverpool. In the evening an interesting recital

was given by Mr. T. Rimmer, of Liverpool. During the recital the following solos were rendered: "O rest in the Lord" and "Abide with me," by Miss Ethel Parr, and "Ye people rend your heart" and "When I survey the wondrous Cross" (Farmer), by Mr. W. Cottom. There was a crowded audience, and they were well rewarded by a most excellent interpretation of every item tendered. Mr. Rimmer came in for quite an ovation at the end of the programme. Special services were held on the two following Sundays. On June 24th the pulpit was occupied by the Rev. C. W. Cliffe, of Manchester. The choir rendered the following anthems at the morning service: "O worship the King" (Nichol), and at the evening service "Sing O Heavens" (Sullivan), and "Hark, hark my soul" (Shelley), in addition to a new setting of the Lord's Prayer for voices in unison, composed by the organist of the church, Mr. W. Bartrop, Jun. In the afternoon the choir rendered the sacred cantata "Jesus at Bethany," the solos being taken by the different members of the choir. On the following Sunday, July 1st, the pulpit was occupied by Rev. J. Pedlar, pastor, and the choir sang the anthems "Seek ye the Lord" (Varley Roberts), solo, Mr. Fred Smith, and "I will sing of the mercies of the Lord" (Darnton). A children's service was also held in the afternoon, when the Sunday-school choir sang "Soldiers of Jesus" (Nichol), and "We will battle for the Saviour" (Berridge). Miss V. M. Taylor, of Warrington, also gave an appropriate address.

WHEN SIMS REEVES WAS HISSED BY A YORKSHIRE AUDIENCE.

In his recently-published book of "Musical Recollections," Mr. George Haddock gives an interesting account of the first appearance in Yorkshire of Sims Reeves. The concert was at Bradford in 1848, and it is not generally known that on this occasion the greatest tenor England has ever produced was hissed off the platform.

It was, writes Mr. Haddock, Sims Reeves' method then, as it was throughout his career, to begin quietly, and in almost a whisper, reserving his magnificent voice for a specially grand passage, or for a gradually worked-up climax, when he would let go his voice, which was as clear and thrilling as a silver trumpet. This he did on his first appearance before his first Yorkshire audience; and they, thinking they were being treated in an off-hand style by the new young tenor, refused to have it, and a hiss being started, it was taken up throughout the house. Reeves looked up in amazement, threw down his music to the floor, and stalked off the platform.

Later, however, the audience called for Reeves, and after some time M. Jullien, the conductor, was "seen walking backwards on the platform dragging Sims Reeves by the tails of his coat." "This time," says Mr. Haddock, "as if Reeves had felt what the audience desired, he sang in all the matchless glory of his grand, fresh, silvery tenor voice. At the conclusion there was a roar of tumultuous applause, which would not be appeased until the tenor had been brought back again and again, after which he was compelled to grant an encore."

Accidentals.

SIR FREDERICK BRIDGE is well known as a most witty man. In the recently-published life of Madame Antoinette Sterling, we read of one of his most sparkling effusions. It was provoked by a certain singer's son, who sought to follow in his father's footsteps. As if the mere fact of bearing a distinguished name was not sufficient drawback—by provoking the audience to draw comparisons between the two generations, in which the younger was bound to suffer—he made the terrible mistake of copying his father's general appearance and manner. This was the opportunity for the ever-ready humorist, and the following lines were the result:

The minstrel's boy to the concert's gone,
On the platform you will find him;
His father's hair he has girded on,
But his voice he's left behind him.

HYMNS FOR ALL OCCASIONS.—The most curious hymn-book ever issued was that by George Wither in the year 1643. The idea of the book was to provide hymns for all manner of family and other occasions. Mr. Wither had singular ideas as to the spiritual requirements of the average family. There is one hymn for "A widower or widow delivered from a troublesome yoke-fellow," a curious topic for rejoicing. Another hymn is for those who are somewhat more contentedly mated, and is entitled "Hymn for the contentedly married." Mr. Wither seems to have had some difficulty in the arranging of his tunes, and the criticisms of musicians then, as now, caused him some heart-burning. He made himself even by writing a hymn for the circumstance. It is available for modern hymn writers should they require it. The title is "A hymn for musicians, wherein it is pointed out that many musicians are more out of order than their instruments." On the whole, it is a collection of hymns with a distinct sense of humour.

MR. STOPLATE.—"That song always moves me."
MISS TERSLEEP.—"If I'd known that, I'd have sung it an hour ago."

To Correspondents.

J. T. M.—(1) It is impossible to say how the similarity arose. (2) Your suggestion shall receive consideration, but to deal with many of the tunes by the composers you name would take up much space.

YOUNG ORGANIST.—Novello and Co. publish settings of the Lord's Prayer and the other things you want. Tell them exactly what you require.

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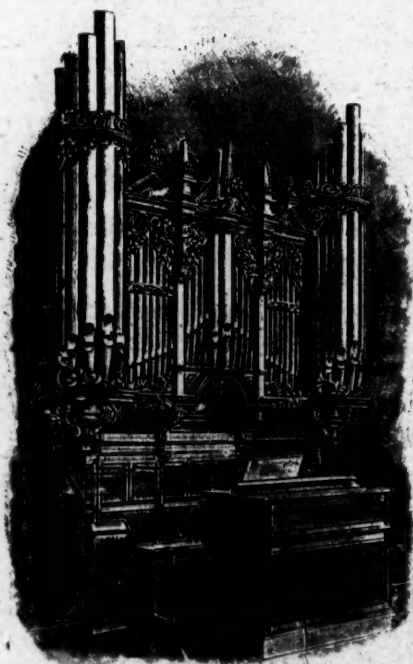
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